


PRO
PATRIA

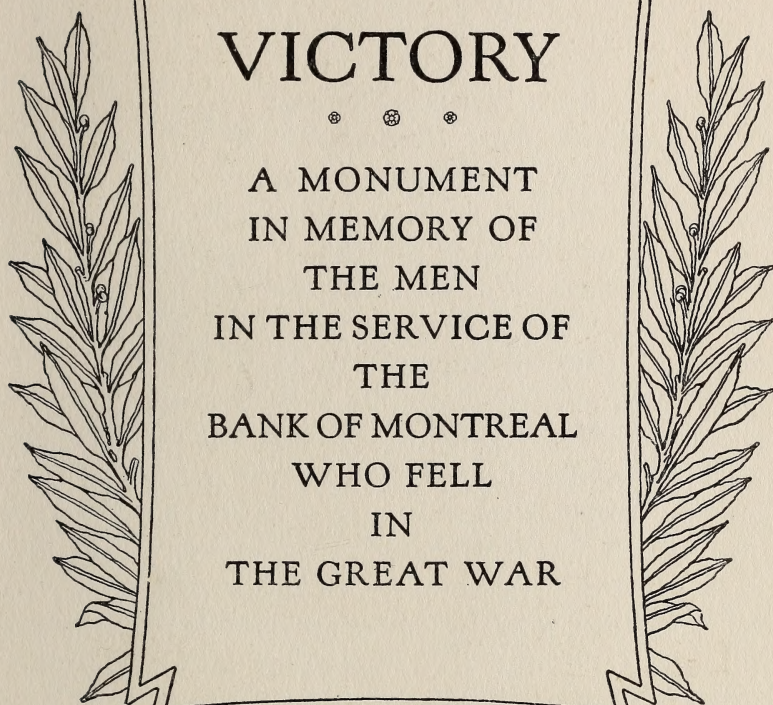




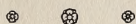
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PATRIA
TO THE MEMORY
OF OUR MEN
WHO FELL IN THE
GREAT WAR
MAY 1915 NOVEMBER 1918

A decorative laurel wreath with two branches of leaves framing the central text.


VICTORY




A MONUMENT
IN MEMORY OF
THE MEN
IN THE SERVICE OF
THE
BANK OF MONTREAL
WHO FELL
IN
THE GREAT WAR

A decorative ribbon bow with long, flowing tails, positioned at the bottom center of the page.

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NOVEMBER
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VICTORY



ON THE memory of more than two hundred and thirty members of the staff of the Bank of Montreal who gave up their lives in the Great War, the impressive memorial depicted as the frontispiece has been erected in the atrium of the Head Office of the Bank. Another memorial, illustrated opposite page 17 of this booklet, has been erected outside the Bank's building at Winnipeg.

When it was first decided to erect a memorial in the Head Office of the Bank, an international competition was instituted, sculptors being invited to submit designs suitable to the perpetuation of the memory of the many members of the staff who made the last great sacrifice in the cause of liberty and civilization.

The terms of the competition called for the figure of a soldier typifying all who had fallen. Such a figure, designed for enlargement in bronze, was produced by the winning sculptor, Mr. James Earle Fraser, and is the figure which has been erected at Winnipeg. During a visit to the Head Office in Montreal, an inspection of the entrance hall of the Bank, with its majestic columns of dark granite, giving a dignity

and atmosphere seldom associated with a commercial structure, was an inspiration to the sculptor. In addition to the figure of a soldier in bronze, Mr. Fraser conceived a figure in white marble—a figure emblematic not of death, but of victory. So appropriate was the design of this figure that the Committee unanimously accepted it, at the same time deciding to erect the soldier figure at Winnipeg.

The figure of Victory is nine feet in height, sculptured in white Serezza marble, and it stands upon a pedestal of Botticino marble eight feet high, giving a total height of seventeen feet. The base of the pedestal is decorated on all four sides with fasces in very low relief, with festoons of laurel hanging between them. On the side facing the entrance to the Bank is incised the word "Patria," followed by the words: "To the Memory of our men who fell in the Great War." The figure of Victory stands with her arms folded over a sword covered with palms, which, with the draperies, the corselet and helmet, are all brought into an impressive unity. The figure has a countenance of steadfast serenity, yet the features are warmed by a touch of human sympathy that in a subtle way conveys the idea of triumph through suffering and sacrifice.

A MONUMENT EXTRAORDINARILY BEAUTIFUL



IN AN article on War Memorials in *Scribner's Magazine*, Royal Cortissoz, an eminent authority on art, described the "Victory" as "a monument extraordinarily beautiful" and as "the most beautiful statue thus far related to the subject" (of the Great War). He writes: "All through the war people talked about what the war was to do for art. I don't know what, precisely, they expected it to do. Probably nobody had any clear idea on the subject. Rather, it was expected that in a general way art would be stirred up, as water is stirred up by a stone. It was assumed that no sensitive mortal could look on at the great cataclysm and not experience new sensations and emotions, out of which unprecedented works were bound to flow. My own feeling on the point was held in check by this very question of precedent. Had modern art ever been structurally affected, so to say, by any military collisions? My mind would go back to Velasquez. He was the same man after Spinola took Breda that he was before. His famous picture is like a poem, something remembered in tranquility. I have wondered if it has not been the same with all of the authentic artists of

our own time. The Great War has given some of them themes. But they remain, in treating them, much the same men that they were before the war.

"I felt this when I saw recently the most beautiful statue thus far related to the subject. It was carved by the sculptor, James Earle Fraser, to be set in the atrium of the Bank of Montreal, in the Canadian city of that name. It commemorates the valor of a portentous body of men from the Bank who died on the field of battle, two hundred and thirty of them. Fraser interpreted their deeds, not in dramatic but in serenely meditative form. He modelled a standing figure of Victory, a gleaming white image, which he has placed among the colossal pillars of dark granite that make the salient feature of the atrium. For his heroic subject he had a background designed by the Architect McKim in the grand style. This entrance to a busy banking-room has the majesty of a temple. The statue is architecturally in harmony with its environment. It is literally part of the building, and Fraser's conception of his task was, no doubt, determined in a measure by an architectural view of the matter. But what has interested me in this superb memorial has been the fact that the artist's imagination, profoundly touched by the war, was never a moment dislocated or detached from the atmosphere in which, as an artist, he had been accustomed to work. According to hypothesis tentatively framing itself, as I have indicated, among commentators on art while the war was progressing, this statue should have been developed into something new and strange. Instead, the maker of it adhered to classical ideas, was almost Greek in his treatment of form. He looked to the spiritual side of

victory, its calm steadfastness, its mood of exalted resignation. He thought only of what was nobly tragic in the world of conflict, and, as he did so, remembered constantly the fundamental immemorial canons of plastic art. The result is a monument extraordinarily beautiful, one in which an historic convention is so filled and animated by personal force that it is lifted above conventionality. Incidentally, it offers a grave rebuke to those numerous memorials produced since the war which have illustrated the impulse just mentioned, the impulse toward mere novelty."



INAUGURATION OF THE
MEMORIALS



THE UNVEILING



THE ceremony of unveiling the monument, and also a tablet on the wall bearing the names of the fallen, took place on December 3, 1923, and was performed by the President, Sir Vincent Meredith, Baronet, in the presence of the directors and a large gathering of shareholders, members of the staff, and relatives of the fallen. The speeches were brief.

Sir Vincent Meredith said: "I am privileged to unveil this memorial to our gallant men who fell in the Great War. We have met here to-day with mingled feelings of sadness and of pride, of sadness because two hundred and thirty of the bravest and best of our staff, those to whom we looked to fill the highest positions in the service, will not return to us. Of pride, because they went forward at the call of their King and Country to save the British Empire from the ruthless domination of a foreign foe. This beautiful monument will for all time remain a memorial for their valour, and their self-sacrifice will be to all of us an inspiring and an enduring memory.

Sir Frederick Williams-Taylor, the General Manager, speaking more particularly for the staff, said: "The unveiling of this memorial to our gallant dead in the Great War marks

the saddest yet proudest moment in the history of this Bank in whose welfare we all take such intense pride. As I look down this roll of tragic length, many names come back to me of those whom I personally saw starting forth in life as juniors in our service. They grew to manhood and rose to positions of promise and responsibility under my own eye. Then came the call of our motherland in the hour of deadly peril, and answering with a last hand-grasp within these walls, they went forth purposefully, firm of step and erect of head, to defend with their lives the honor of the Empire they loved so well.

"We shall see their faces no more. In the service of their King and Country they endured the sharpness of death, and now sleep their eternal sleep thousands of miles from their native land.

"I cannot recall such names as Jellet Barker, Geoffrey Sheffield, Archibald Fraser and John Vessey without a lump in my throat. I mention these four only because I knew them from their boyhood. In the words of His Majesty King George: 'Were I to mention all who are deserving of praise, there would be no exception, for our whole contingent is illustrious.'

"Their spirits are surely with us here to-day at this unveiling. Their names are not merely graven on the walls of the atrium of this cherished edifice but will live on, woven into the traditions of this bank and into the history of their country."

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After the ceremony, the gathering remained in silence for a brief period as a tribute to the fallen.



THE UNVEILING AT WINNIPEG

(From the Winnipeg Tribune, 5th December, 1923)

ONCE again the symbol of supreme sacrifice graces the corner of Portage and Main fronting the entrance to the Bank of Montreal. At four o'clock this afternoon a massive bronze statue was unveiled to honour and perpetuate the memory of the members of the bank's staff who gave their lives in defence of the Empire during the great war.

Only the simplest ceremony was performed, owing to the season of the year. Mr. A. F. D. MacGachen, manager of the branch, after unveiling the statue, addressed the gathering, composed of next-of-kin of fallen staff heroes and present members of the staff. The ceremony was terminated when a bugle sounded the "Last Post."

Mr. MacGachen spoke in part as follows:

"To the glorious memory of those members of our western staff who went forth so willingly to fight for their country in the great war of 1914-1918, we to-day solemnly dedicate this memorial, erected by the Bank of Montreal, to stand for all time a silent tribute to those who will not return.

"From the Bank of Montreal went 1,409 men, of whom 230 did not return; from the west went 506 men, and from the Winnipeg office went 53 men—some of these are again with us, but nine are missing, of whom we may say:

" 'They have no lot in our labour of the daytime,
They sleep beyond England's foam.' "

OUR MEN WHO FELL IN THE GREAT WAR



1914



1918



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 PTE. J. B. ANDREWS
 LIEUT. L. E. ASHCROFT
 LIEUT. A. H. ASKER
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 PTE. W. H. BAKER
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 LIEUT. R. H. BARNES
 LIEUT. C. R. BARRETT
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 LIEUT. N. H. BATE
 L-CPL. P. K. BEALL
 PTE. R. J. BEARDSWORTH
 LIEUT. L. F. BEESLEY
 LIEUT. W. R. G. BENSON
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 PTE. H. BODY
 PTE. E. L. BOLTON
 PTE. H. A. BOLTON, M.M.
 LIEUT. F. H. B. BOND
 PTE. T. M. BOND
 PTE. F. S. BONE
 LIEUT. A. E. F. BOUGHEY
 LIEUT. R. A. BOWIE
 GNR. S. BOWN
 LIEUT. H. O. BOYD
 SGT. H. E. BRISCOE
 GNR. D. E. BROCK
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 PTE. J. J. BUCHANAN
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 PTE. A. CAMPBELL
 CPL. F. H. G. CARPENTER
 LIEUT. H. Y. CARROLL
 LIEUT. W. K. CARRUTHERS
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 LIEUT. R. S. CARTER
 PTE. A. G. CATHCART
 SGT. F. S. CHAESE
 PTE. A. G. CLAYTON, Jr.
 LIEUT. J. C. L. CLERY
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 LIEUT. J. R. COTÉ
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 PTE. F. D. HOLLAND
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 LIEUT. J. H. LAIRD
 LIEUT. E. S. H. LANE
 PTE. R. C. L. LEIGH-SPENCER

OUR MEN WHO FELL IN THE GREAT WAR



1914



1918



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PTE. R. H. LONGHURST
LIEUT. M. LOWE
PTE. R. LOWE
CPL. A. M. MACDONALD
LIEUT. G. F. MACDONALD
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PTE. J. R. MACGILLIVRAY
LIEUT. D. H. MACGREGOR
LIEUT. J. MACHAFFIE
PTE. J. W. MACKENZIE
PTE. D. MACKINNON
PTE. A. A. M. MACLEAN
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CAPT. N. M. MACLEAN
GNR. V. M. MACLEAN
PTE. G. W. MAHER
LIEUT. A. F. MAJOR
LIEUT. J. F. MALONEY
LIEUT. S. L. MARCH-PHILLIPPS
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LIEUT. R. T. MATTHEW
PTE. C. E. MERRIX
PTE. G. J. MEYRICK
CADET L. D. MILLER
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PTE. F. W. MORRIS
LIEUT. E. S. MORRISON
LIEUT. R. J. MUII
PTE. I. H. MURRAY
GNR. H. D. McCANN
PTE. M. B. McCOOL
LIEUT. C. D. NICOL, D.C.M., M.M.
LIEUT. W. A. PALMER
PTE. W. PALMER
PTE. F. PAMELY
PTE. E. F. PARKE
SGT. P. B. PENNINGTON
L-CPL. G. PILKINGTON
LIEUT. H. R. POWELL
LIEUT. J. T. PRICE
LIEUT. L. C. RAMSAY
PTE. H. REEKIE
LIEUT. E. A. REYNOLDS
PTE. J. S. RICHARDS
PTE. J. K. T. RITCHIE
L-CPL. A. P. ROBERTSON
PTE. T. ROBERTSON
LIEUT. G. K. ROSS
LIEUT. J. H. ROUQUETTE
LIEUT. A. ROUTLEDGE
LIEUT. C. T. O. RUSH
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PTE. J. J. SCOTT
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